

Johann Strauss, jr., *Die Fledermaus*: Ascending Cadence Gestures on Stage

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Abstract:

Die Fledermaus (1874), today the best-known operetta by Johann Strauss, jr., is also a treasure trove of ascending cadence gestures. This article documents and interprets those multiple instances and their effects.

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Bibliography

Introduction; the Overture

On my blog *Ascending Cadence Gestures in Tonal Music*, a series of posts on the classic Viennese operetta *Die Fledermaus* by Johann Strauss, jr. ran from Monday 23 April 2018 to Monday 21 May ([link to the first post](#)). I have reproduced all the posts in that series in this essay. A list of the musical numbers has been added to this introduction, along with a synopsis and notes on the operetta.¹

The series² continues the basic task of the blog—to document rising figures and especially cadence gestures in European and European-influenced music from roughly 1600 to 1950, with somewhat greater attention naturally falling on the 19th century. Now, however, I intend to put more emphasis on the expressive and dramatic functions of ascending cadence gestures in texted works. My method is quite simple: for each song or number I will ask the question, Why does an ascending melodic figure dominate the cadence(s) and not the clichéd falling version inherited from 18th century practice?³

Here is a list of the musical numbers in *Die Fledermaus*:⁴

Ouverture.

Act I

1. Introduction. “Täubchen, das entflattert ist”
 - 1b. “Ach, ich darf nicht hin zu ihr”
2. Terzett. “Nein, mit solchen Advocaten”
3. Duo. “Komm mit mir zum Souper”
4. Terzett. “So muss allein ich bleiben”
5. Finale.
 - a.) Trinklied. “Trinke, Liebchen”
 - b.) Couplets. “Herr, was dächten sie von mir”
 - c.) Terzett. “Nein, nein, ich zweifle gar nicht mehr”

¹ The text has been lightly edited throughout. Footnotes are new. The [Appendix](#) did not appear in the blog-post series.

² This paragraph is taken from the first post for the series: Monday, April 23, 2018. Strauss, *Die Fledermaus*, introduction.

³ But see also the section [Concluding Comment](#).

⁴ The edition I used is the German language vocal score arranged by Richard Genée (who was also one of the operetta’s librettists) and published in Vienna by Friedrich Schreiber, n.d.[1875]. This, along with several reprints, is available through IMSLP: [link](#). To have a librettist act as arranger is exceedingly unusual. Genée was trained as a musician—from 1868-1878 he was in fact Kapellmeister in the Theater an der Wien—but early on in his career he also took up libretto writing, and he was very successful at it (Alfred Loewenberg and Andrew Lamb, “Genée, Richard,” *Grove Music Online*). As Loewenberg and Lamb also note, Genée’s experience as a theater musician (including as a composer) was invaluable to Strauss as the latter’s musical ideas were developed in ways to suit the stage.

Act II:

6. Entre'act und Chor. "Ein Souper heut' uns winkt"
7. Couplets. "Ich lade gern mir Gäste ein"
8. Ensemble und Couplets. "Ach, meine Herrn und Damen"
9. Duett. "Dieser Anstand, so manierlich"
10. Csardas. "Klänge der Heimath"
11. Finale. "Im Feuerstrom der Reben"

Act III:

12. Entre'act
13. Melodram
14. Couplets. "Spiel' ich die Unschuld vom Lande"
15. Terzett. "Ich stehe voll Zagen"
16. Finale. "O Fledermaus!"

The setting of the first act is the home of Gabriel and Rosalinde Eisenstein. The setting of the second act is the palace of Prince Orlofsky. The third act is set in the local jail.

The narrative is replete with disguises, mistaken identities, and hidden intentions, and therefore a synopsis is not easy to construct. A bare-bones version might read as follows:

(Act I) Eisenstein is due to report to prison for insulting an official; his friend Falke convinces him to postpone for a day in order to attend an elegant party at the home of Prince Orlofsky. The warden Frank arrives and mistakes Rosalinde's singing teacher, Alfred, for Eisenstein and arrests him.

(Act II) At the party, Falke has brought several of Eisenstein's friends and acquaintances in (meager) disguise, and promises the Prince, who has not laughed in a very long time, that he will do so tonight as Falke pulls a practical joke on Eisenstein, who flirts with Rosalinde, who is disguised as a Hungarian countess.

(Act III) When Eisenstein arrives at the jail next morning, everyone else shows up, too, and before long all is revealed and everyone reconciled. The toast to champagne that opened the finale to Act II is reprised to end the operetta.

Here are the entries—with my annotations—from my *Table of Compositions with Rising Lines*, largely assembled in the 1990s; the most recent version is from April 2014 ([link](#)):

- No. 2: Terzett. "Nein mit solchen Advocaten" — both rising and falling.
- No. 3: Komm mit mir zum Souper" — beginning: ^3, not rising, but could be three-part; end (galop) rising
- No. 4 Terzett "So muss allein ich bleiben" — the can-can ("O je, o je, wie rührt mich dies") which is used at the end, too [the can can ends the overture, also]
- No. 5: act I finale, couplets (5b: "Herr, was dächten sie von mir") — rising , but ending: no! can't imply^7 because of the lower voice ^8-^7
- No. 11: act II finale "Im Feuerstrom der Reben" — "champagne's delicious bubbles" — beginning (91-93): completely confused — from the Laendler arpeggiations. Ending waltz (main tune) mixed but rising predominates
- No. 16: act III finale "O Fledermaus!" — mixed but rising part is clear

As the essay's table of contents makes clear, the number of items with ascending cadence gestures is considerably larger than I thought twenty years ago. In fact, only five of the operetta's sixteen numbers—I, 7, 8, 13, & 15—*lack* significant cadence figures with rising elements.

Strauss, *Die Fledermaus*, Overture

The overture is justly as famous as any of the vocal numbers. The design is one that was well known in the 19th century as the *potpourri*, but which has more recently been dubbed the "medley overture." That is to say, it doesn't follow the clichéd sonata or sonata-like design inherited from the 18th century and that was still present in many early to even mid-19th century opera overtures, but instead consists of a lively preview of important melodies to be encountered later. This early auditing of the show's tunes makes eminent dramatic sense, and it is hardly a surprise that the "medley overture" had almost completely replaced the old-fashioned sonata overture by 1874, the year that *Die Fledermaus* premiered at the Theater an der Wien.

The sections and their themes:

Allegro vivace 2/2

—from Act 3, in no. 15, "Ja, ich bins, den Ihr betrogen"

Allegretto 4/4

—same

....

Allegretto 2/4

—from Act 3, also in no. 15, "Was sollen diese Fragen hier?"

—from Act 3, in no. 16, "So erklärt mir doch"

Tempo di valse 3/4

—from Act 2, the final section of no. 11, "Diese Tänzer mögen ruh'n"/"Stellt Euch zum Tanz"

First

& second strain are recalled in Act 3, no. 13 (melodrama)

....

Andante 3/4

—from Act 1, no. 4, beginning, "So muß allein ich bleiben"

Allegro moderato 2/4

—from Act 1, no. 4, "O je, O je, wie rührt mich dies"

Tempo ritenuto 2/4

—reprise of "So erklärt mir doch"

Tempo di valse 3/4

—reprise of "Diese Tänzer mögen ruh'n" / "Stellt Euch zum Tanz"

[Allegro moderato 2/4]

Più vivo

—reprise of "O je, O je, wie rührt mich dies" and "Ja, ich bins, den Ihr betrogen"

Here is the list again, with musical excerpts:

—from Act 3, in no. 15, “Ja, ich bins, den Ihr betrogen”



—from Act 3, also in no. 15, “Was sollen diese Fragen hier?”



—from Act 3, in no. 16, “So erklärt mir doch”



—from Act 2, the final section of no. 11, “Diese Tänzer mögen ruh’n”/“Stellt Euch zum Tanz”

Tempo di valse.



—from Act I, no. 4, beginning, “So muß allein ich bleiben”



—from Act I, no. 4, “O je, O je, wie rührt mich dies”

Allegro moderato.



—reprise of “So erklärt mir doch”

—reprise of “Diese Tänzer mögen ruh’n” / “Stellt Euch zum Tanz”

—reprise of “O je, O je, wie rührt mich dies” and “Ja, ich bins, den Ihr betrogen”

There's little point in investigating ascending cadences in the overture, since all the significant ones will show up again in the vocal numbers, where they are relevant to my concern in this series on gestures and text.

Act I:

Tuesday, April 24, 2018

Strauss, *Die Fledermaus* n2, Trio

This is a trio for Rosalinde, her husband Eisenstein, and his lawyer Blind. It opens with a comic *Allegro*: Eisenstein is to be jailed for insulting an official; he berates Blind for failing to defend him. Rosalinde intervenes, telling Blind to leave. This is the first rising cadence gesture, quite emphatic even if the harmonic rug is pulled out from under it in the final chord:

Meno mosso.
(zu Blind)
— Das Be-ste wär, Sie gehn hin - aus, — sonst wird noch ein Scandal da -

Meno mosso.
raus! Das Be - ste

ist, Sie gehn hin - aus! — Das Beste wär; — Sie gehn hin - aus, — das Beste

wär, hin-aus, hin - aus! —

hin-aus, hin - aus! —

aus die - sem Haus! — (Blind ab.)

The musical score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is 'Meno mosso.' The lyrics are in German and English. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The final chord is a rising cadence gesture.

In the introductory post to this series, I wrote that, for each number in *Fledermaus*, I would ask the question "Why does an ascending melodic figure dominate the cadence(s) and not the clichéd falling version inherited from 18th century practice?" In this case, (1) the focus on the upper edge of the register in the main phrase (bars 1-5 above); (2) the repetitions of the pick-up chromatic ascending figure (bars 9-12), which invite continuation in the same direction (bars 12-13); (3) the more and more peremptory "hinaus" (get out!) (bars 12-13); (4) the exaggerated melodramatic humor in the subverted tonic at the end, as Rosalinde hits and holds her high note.

Rosalinde and Eisenstein discuss the situation (*Andante mosso*, in the style of accompanied recitative) but Blind returns and the comic *Allegro* resumes, turning into catalogue patter as Blind lists all his legal skills (*un poco agitato*). The music builds in energy till it explodes in a *Vivace* finale with the three singing over each other. The figure—in Rosalinde's part—is a mirror line from $\wedge 8$ down to $\wedge 5$ and back again, here with a dramatic superimposed $\wedge 9$.

Vivace.

Ach mit solchen Advoca-ten ist man ü - bel oft be - ra-then, und für - wahr, man h
 Nein, mit solchen Advoca-ten ist ver - kauft man und ver - ra-then, und ver - liert man
 Ach wir armen Advoca-ten sol-len im - mer hel - fen, ra-then, da - zu braucht man
Vivace.
 braucht Ge - duld, ja Ge - duld! Statt dass jetzt die Sach be - endet hat's noch schlimmer sich ge-

wendet und nur der al - lein ist schuld, der ist schuld, der ist
wendet und da - ran ist der nur schuld, der ist schuld, der ist
wendet und da - ran sind Sie nur schuld, Sie sind schuld, Sie sind
schuld, der ist schuld, der ist schuld!
schuld, der ist schuld, der ist schuld!
schuld, Sie sind schuld, der ist schuld!

The *Vivace* is a typical operatic ensemble close, whose simple harmonic progressions and repetitious figures are similar to "one more time" passages in Classical-period instrumental codas. After waltzes and polkas, these ensemble endings are the most frequent source of rising cadence gestures in 19th century music.

Thursday, April 26, 2018
 Strauss, *Die Fledermaus* n3, duo

Complications arise. (These, of course, will all be resolved happily in the Act III finale.) After Rosalinde and the lawyer Blind have left the room, Eisenstein's friend Falke arrives to invite

him to a party that evening. Eager to escape, Eisenstein agrees but says that Rosalinde must not know. What Eisenstein himself does not know is that Falke is planning pay-back for a practical joke that left him wandering the city after a ball dressed in a bat costume (hence, the title *Fledermaus*, of course).

Falke opens the number with his invitation, "Komm' mit mir zum Souper," an *Allegretto* grazioso in polka rhythms. The design has a dance's clarity, too: introduction (4 bars), strain 1, strain 2, repeat introduction, strain 1, strain 3 (coda; repeated to equal 16 bars). The principal strain balances rising and falling lines beautifully:

Falke. *Allegretto.* *rit.* *a tempo*

Komm mit mir zum Souper, — es ist ganz in der Näh!

PIANO. *a tempo.* *rit.* *p*

Er Du in der stil-len Kammer la-bo-rirst am Katzen-jammer, musst Du Dich des

Le-bens freu'n, ein fi-de-ler Bru-der sein!

The coda strain brings the rising line to the fore through Falke's expansion of it as he presses his invitation and Eisenstein at last agrees:

The image displays a page of a musical score for Richard Strauss's *Die Fledermaus*, page 12. The score is written in G major (one sharp) and 2/4 time. It features vocal lines for Eisenstein and Falke, and a piano accompaniment. The lyrics are in German. The score includes several musical annotations: *cresc.* (crescendo), *p* (piano), and *f* (forte). There are also dynamic markings like *^6* and *^8*. The lyrics are: "soll Dir das Gefängnis nicht schädlich sein, musst Du Etwas thun, Dich zu zerstreuen; siehst Du das Eisenst. Das seh ich ein! ein? Siehst Du das ein? Siehst Du das ein!". The piano part has a complex, rhythmic accompaniment with many chords and arpeggios. There are some circled notes in the vocal lines, possibly indicating specific performance instructions or corrections.

^6
soll Dir das Ge - fäng - niss nicht schäd - lich
cresc. *p*
^6
sein, musst Du Et - was thun, Dich zu zer - streu'n; siehst Du das
cresc. *p* *f*
EISENST.
Das seh ich ein!
FALKE.
ein? Siehst Du das ein? Siehst Du das ein!
^8

After some musical banter back and forth, they return to the polka, this time making a simple attempt at closing off the rising line, but the final $\wedge 8$ is undercut dramatically by the harmony:

The musical score is for a scene from Strauss's *Die Fledermaus*, page 13. It is written in A major and 2/4 time. The score includes vocal lines for Eisenstein and a piano accompaniment. The lyrics are in German. The score includes dynamic markings such as *cresc.*, *molto cresc.*, *p*, and *ff*. An arrow points to a specific measure in the piano part.

cresc.
muss

ich Et-was thun, mich zu zerstreun. Wer kann wi-derstehn? Ja, ich
musst Du Et-was thun, Dich zu zerstreun! So kommst Du?

cresc. *p* *cresc.*

hin da - hei!

ff

The coda follows (in A major), another polka (the *polka schnell* now: *Allegro*), in which first Eisenstein, then both, sing in high spirits.

Saturday, April 28, 2018

Strauss, *Die Fledermaus* n4, Trio

Rosalinde bids farewell to Eisenstein, still believing he is going to jail. She sings a sad complaint about being left alone (her maid, Adele, has managed to secure time off to go to the same party Eisenstein will attend). There are three iterations of this, each of them followed by a brief passage in a can-can rhythm; the three singers are whispering an aside "Oh, how this moves me!" [O je, wie rührt mich dies!].

The image displays a musical score for a Trio from Act I of Richard Strauss's *Die Fledermaus*. The score is written for three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The tempo is marked "Allegro moderato." and the dynamics are "pp" (pianissimo). The key signature is one flat (B-flat major or D-flat minor) and the time signature is 2/4. The lyrics for the vocal parts are: "dies! — O je, o je, wie rührt mich dies, o je, o je, wie rührt mich dies, o". The piano accompaniment features a can-can rhythm, characterized by a series of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The score shows three iterations of the vocal melody, each followed by a brief passage in the can-can rhythm. The first and second instances are cut off, but the third instance finishes its emphatic ascent to ^8.

The cadences for the first and second instances are cut off, but the third finishes its emphatic ascent to ^8.

La la la la la la

O je, o je, wie rührt mich dies, o je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies!

O je, o je, wie rührt mich dies, o je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies!

führt mich dies, o je, wie rührt mich dies, wie rührt mich dies, wie rührt mich dies, wie rührt mich dies.

führt mich dies, o je, wie rührt mich dies, wie rührt mich dies, wie rührt mich dies, wie rührt mich dies.

Wednesday, May 2, 2018
 Strauss, *Die Fledermaus* n5, Act I Finale, "Trinklied"

The finale to Act I is not a large-ensemble piece—instead, it is an extended trio scene for Rosalinde, her former singing teacher (and lover) Alfred, and the jail warden Frank.

The units are: (1) Alfred and Rosalinde (Trinklied: "Trinke, Liebchen, trinke schnell"); (2) Frank enters and mistakes Alfred for Eisenstein; (3) Rosalinde, trying to get rid of Alfred, claims he is Eisenstein (Couplets: "Mein Herr, was dächten Sie von mir"); (4) The Farewell Kiss (resigned, Alfred decides to play along) and the Parting (Trio: "Nein, nein, ich zweifle gar nicht mehr").

These will be covered in three posts.

Finding Rosalinde alone, Alfred is hoping to reignite romance and urges her to drink with him. "Trinke, Liebchen" is a dance-song, clearly divided into simple strains of 8 or 10 bars each. It begins as a pastorella with easily heard links to the Ländler; two strains are each 8 bars long. Here are the beginning of A and the end of B. The circled cadence melody is important to the overall design.

Allegretto moderato.

A
ALFRED.
Trinke, Liebchen, trinke schnell;

B, ending
Treue Schaum, so 'was giebt's nicht mehr!

The third strain (C) picks up the light staccato common in the Viennese waltzes of Strauss's father, but only in the fourth strain (D) does the contemporary waltz emerge.

C
Fliehet auch manche Illusion,

D *dolce*
Glücklich ist, wer vergisst,

Alfred sings one further strain (E, not shown here), before Rosalinde joins him in a repetition of strain D:

D. ROSAL.

Glücklich ist, wer vergisst, was doch nicht zu ändern ist!

Glücklich ist, wer vergisst, was doch nicht zu ändern ist!

mf Glücklich ist, wer vergisst, was nicht zu ändern ist!

mf Glücklich ist, wer vergisst, was nicht zu ändern ist!

colla parte *fa tempo*

The point of interest is of course Alfred's change of direction in the cadence (circled). Rosalinde does not use quite the shape of the cadence from strain B; we hear that in the orchestra instead, which reveals the overall shape of the voice leading: ----->

In the reduction below, see the complex way in which this plays out. The upper voice E5 in bar 7 goes to D5 (Rosalinde's part). Meanwhile, \wedge_7 ascends to \wedge_8 , or F#4-G4 (Alfred's part). The orchestra provides $\wedge_2\text{-}\wedge_1$ (A5-G5; see the score excerpt for that) and $\wedge_4\text{-}\wedge_3$ (C5-B4).



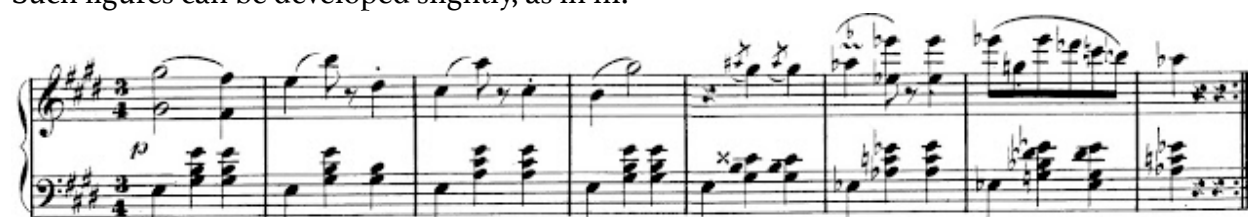
I have written about this and related melodic figures before, calling them collectively the "fall from the dominant," a descending gesture over the dominant, dropping to close on the tonic. See especially this essay on rising cadence figures in waltzes by Johann Strauss, sr.: [link](#).

Here are some examples from one of the younger Strauss's earliest waltz sets: his Opus 7, *Die jungen Wiener Walzer*. And here is a link to information about the set: [link](#).

The gesture originates in a simple—and very violinistic—flourish, as in the two strains of n2:



Such figures can be developed slightly, as in n1:



Or integrated into a longer line, as in the trio to n3:



And, just occasionally, because of the emphasis on $\wedge 5$ and $\wedge 6$ (or even $\wedge 7$), the figure may not fall but in fact continue to rise into the tonic, as in n5:



Thursday, May 3, 2018

Postscript I to "Trinklied": *The Blue Danube*

At the end of yesterday's post on the "Trinklied" (first section of the act I finale in *Die Fledermaus*), I showed several examples of the cadence figure I call the "fall from the dominant" in one of the early waltz sets by Johann Strauss, jr., *Die jungen Wiener Walzer*, op. 7 (1845). In previous work I have shown that this gesture is a characteristic one in the waltz repertoire, starting in the early 19th century Ländler.⁵

Here are more examples from one of the most famous of Strauss's later Viennese waltzes, *The Blue Danube* (1867).

The simplest is in the first strain of n5: a rise to 9 over V, resolved to 8 (circled) before a drop to $\wedge 7$ (the whole figure boxed).



⁵ See [Ascending Cadence Gestures in Waltzes by Joseph Lanner](#), pp. 11, 12, 19, 34, 43-45; [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#), pp. 5, 8, 11, 13, 14, 16, 35.

Note that Strauss—unlike his father—has not singled out the cadence for a higher register: we hear that already in the second bar of the excerpt. The most dramatic instance of this "early" arrival is in the first strain of n_1 (below), where a firm upper-register \wedge_3 over I is reached before settling to the cadence, which includes another simple 9-8 over V (circled).



An even more dramatic version is in the second strain of n_5 (below), where the high register is reached over the cadential dominant $6/4$, and the "fall" is a long scale figure that moves through an entire octave.



Here (below) is another that reaches its (literally) high moment over the cadential dominant $6/4$. This is the second strain of n_3 . Arrivals of this sort are the most traditional of Strauss's cadential constructions, as a dramatic expressive arc toward the cadential $6/4$ was a commonplace in the early 19th century (its most exaggerated expression being the orchestral chord that signals the beginning of the cadenza in a concerto movement). Note here that the figure over the dominant seventh (the second circle) is the one used in the "Trinklied" (the key, G major, is even the same).



Here are two examples where significant emphasis goes to the S or pre-dominant chord in the cadence. The first example below is from the first strain of n2; below that is the second strain of n1.



In the first strain of n4, S and the cadential 6/4 are nicely linked (below). Note that, as in the first strains of n1 and n5, the high register actually precedes the cadence by several bars.



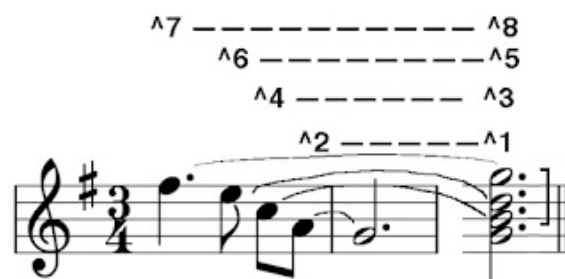
Finally, in the second strain of n4, several of the elements shown above are combined: the highest point is over the root-position tonic (fifth bar from the end below), the fall from the dominant is again stretched to a leisurely scale (boxed), but the "Ur-form" of 9-8 over the dominant with a drop to the tonic note nevertheless concludes (circled).



Friday, May 4, 2018

Postscript 2 to "Trinklied": parallel fifths

Postscript to "Trinklied": assuming a dominant-root in the bass, the "fall from the dominant" in the cadence traces a V9 chord, which—in the major key—poses the danger of parallel fifths if 9 in one voice descends to 8 (that is, $\wedge 6$ goes to $\wedge 5$ in the tonic resolution), and 5 in a second voice descends by step (or $\wedge 2$ goes to $\wedge 1$) *below* the first voice. The problem is easily seen in the figure from my previous post (at the right): E5 goes to D5, A4 goes to G4.



Example 2e overlays 2d on the "Trinklied" melodic figure, which reintroduces $\wedge 2$ (A5) but doesn't sustain $\wedge 6$ (E5) throughout the bar, thus barely escaping directly sounding parallels.



In general the orchestral parts reinforce this. For example, one of the horn parts holds D4 throughout the four measures of the cadence phrase. One of the woodwind parts even traces a melodic line through A5 but then is silent during the final bar's tonic chord!

There is an exception, though. While the second violins hold A3 and resolve it directly to G3—



—the second clarinet (which is in C) holds E4, clashing with the F#4 in the second violins' double-stop, and only touches on F#4 for an eighth note before dropping to D4. This is as "barely" as barely escaping fifths can get.



Strauss's generation was the last to try to observe the prohibition against parallel fifths. In the next generation, Debussy and his peers divided parallel intervals/chords and contrary motion into two sets of effects, both equally expressive and usable.

Monday, May 7, 2018

Strauss, *Die Fledermaus* n5, Act I Finale, "Herr, was dächten Sie von mir"

Alfred and Rosalinde's duo in the "Trinklied" was the first musical section of the Act I finale. In the subsequent section the jailor Frank enters and a comic *szena* ensues in which Alfred continues to sing phrases of the "Trinklied" while Frank attaches his own meaning to them, in the process mistaking Alfred for Eisenstein. She realizes what is happening and, because she is

trying to get rid of Alfred, claims he is in fact Eisenstein.

Rosalinde's strophic song "Mein Herr, was dächten Sie von mir" elaborates on this ruse ("How could you imagine I would be here with anyone other than my husband? Etc.). See the opening below. Strauss often uses polkas for happy moods or congeniality, but sometimes for irony or, as here, for a series of comic double entendres. ("Polka" here refers to the original type from the 1840s, known in the second half of the 19th century as the *polka française*, or a slower tempo polka. The music of the *polka schnell*, in a fast tempo, is barely distinguishable from a galop.)

Allegretto moderato.

Herr, wasdäch-ten Sie von mir, säss ich mit ei-nem Fremden hier,

Note the very strong emphasis on $\wedge 6$ (E5) as the ninth in a V9. Also note the tonic with add6 at the end.

Still putting emphasis on $\wedge 6$, the second half of each strophe switches to a waltz, which consists of a double period (Caplin's I6-measure theme) that is repeated. In the first iteration the melody makes its way through an octave—see the beam.

A— double period

Tempo di Valse, Moderato.

mir so spät—im tête à tête—ganz trau-lich und al-lein, in dem Co-
tête à tête—mit 'mir so spät schliefe bei nah schon ein; so en-nü-

A-repeat

stüm so ganz in - tim kannur al - lein der Gat - te sein!
 ALFR. yirt und so bla - sirt kannur al - lein ein Ehmann sein.

FRANK. Mit ihr so spät - Im
 Im tête à tête - mit

Mit ihr so
 Im tête à

cresc.
pp

In the second iteration, Frank and Alfred join in, making for a bit of contrapuntal play. In the cadence, Rosalinde takes the melody back up to G5. See the score below. Here is a reduction of the voice leading for the final bars.

^{^6} ———— (^{^5?}) ^{^6} ———— (^{^8}) ^{^7} ———— ^{^8}

ganz trau-lich und al-lein, —

ALFR. y Mit ihr so spät — Im tête à tête ganz trau-lich und al-lein, —

FRANK Mit ihr so spät im tête à tête ganz trau-lich und al-lein,

in dem Co-stüm — so ganz in-tim — kann nur al-lein der Gat-te sein!

in dem Co-stüm so ganz in-tim kann nur al-lein der Gat-te sein!

in dem Co-stüm so ganz in-tim kann nur al-lein der Gat-te sein!

cresc. *mf* *ff* *f*

Wednesday, May 9, 2018

Strauss, *Die Fledermaus* n5, Act I Finale, "Mein schönes, grosses Vogelhaus"

The final two scenes of Act I involve a farewell kiss that Alfred manages to extract from Rosalinde and Alfred's departure, which is initiated by the warden Frank ("Nein, nein, ich zweifle gar nicht mehr") but whose principal tune is his "Mein schönes, grosses Vogelhaus," a comic march:

Mein schönes, grosses Vogelhaus, es ist ganz na - he hier. Viel

Vö - gel flattern ein und aus, be - kommen frei Quar - tier. 1

The first system of the musical score for 'Die Fledermaus' on page 28. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in G major, 6/8 time, and the piano accompaniment is in the same key and time. The lyrics are 'Mein schönes, grosses Vogelhaus, es ist ganz na - he hier. Viel'. The second system also has a vocal line and a piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The lyrics are 'Vö - gel flattern ein und aus, be - kommen frei Quar - tier. 1'.

Eventually all three characters sing the tune together and then close with a 6/8-time coda, whose tune is:

Nun wohl an, das Schicksal will, dass heut al - lein ich

soll son - n - en. ja, ich fü - - - ge wil - lig mich da - rein.

The musical score for the 6/8-time coda. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in G major, 6/8 time, and the piano accompaniment is in the same key and time. The lyrics are 'Nun wohl an, das Schicksal will, dass heut al - lein ich'. The second system continues the melody, and the piano accompaniment provides harmonic support. The lyrics are 'soll son - n - en. ja, ich fü - - - ge wil - lig mich da - rein.'.

This is repeated, with an elaborate and forceful cadence at the end of which Rosalinde finds her way to a high C:

fort, es muss, es muss ja sein!

fort, es muss ja sein, es muss ja

fort, es muss sein, es muss sein, es muss sein, ja,

Meno ad libit. *a tempo*

Ach, es muss ja sein! Ach!

sein, es muss ja sein, ja sein!

ja, es muss ja sein, drum fort!

Here is the line she follows from \wedge_3 (E5) to \wedge_8 (C6), in course of which \wedge_5 substitutes for the scalar \wedge_7 , presumably to give even more dramatic weight to the final high note.

* \wedge_5 sub for \wedge_7

\wedge_3 \wedge_4 \wedge_5 \wedge_6 \wedge_5 \wedge_6 \wedge_5^* \wedge_8

fort, es muss es muss ja sein!

Ach, es muss ja sein! Ach!

ja, es muss ja sein, drum fort!

Act II:

Monday, May 21, 2018

Strauss, *Die Fledermaus* Act II n6, chorus

After finishing the blog post series on *Die Fledermaus*, I again watched the excellent performance from the Wiener Staatsoper starring Lucia Popp and Bernd Weikl, with Theodor Guschlbauer conducting (1980; DVD release 2007).

In the course of this audio-viewing, two more numbers revealed themselves as having rising cadence gestures. The first of these is actually an omission on my part: the opening chorus of Act II (n6) reprises—but also develops—Falke's "Komm mit mir zum Souper" invitation to Eisenstein (from n3). The reprise is also a reminder to the audience that Falke is the driver behind the narrative's events.

The chorus takes full advantage of this charming polka as guests laud the pleasures of Prince Orlofsky's party/dance. In the principal strain, neighbor notes moves about $\wedge 8$:

MELANIE, FAUSTINE, FELICITA,
MINNIE mit dem I. Sopr.
HERMINE, NATALIE, SABINE,
SILVIA mit dem II. Sopr.
CHOR.
ALFREY u. RAMUSIN mit dem I. Ten.
MURRAY, CARICONI mit dem Bass.

Ein Sou-per heut uns winkt, wie noch gar keins da-ge-
Ein Sou-per heut uns winkt, wie noch gar keins da-ge-
Ein Sou-per heut uns winkt, wie noch gar keins da-ge-
Ein Sou-per heut uns winkt, wie noch gar keins da-ge-

$\wedge 8$

we-sen! De-li-cat, aus-er-le-sen im-mer hier man speist und trinkt.

we-sen! De-li-cat, aus-er-le-sen im-mer hier man speist und trinkt.

we-sen! De-li-cat, aus-er-le-sen im-mer hier man speist und trinkt.

After a second strain, the first is repeated. Then the tempo changes abruptly, to *Molto animato* as the singers call out their orders, after which a new strain, *Vivo*, uses an eight-bar unit as the presentation phase of a 16-bar sentence—see bars 1-8 below, with its remarkable treatment of $\wedge 7$ and $\wedge 6$. The continuation moves quickly up to $\wedge 8$ (bars 9-12 below) then adds four more bars of descent ending with an IAC.

TUTTI. *Vivo.*

Wie flie-hen schnell die Stun-den fort, die Zeit wird si-cher Kei-nem lang; es

Wie flie-hen schnell die Stun-den fort, die Zeit wird si-cher Kei-nem lang; es

Wie flie-hen schnell die Stun-den fort, die Zeit wird si-cher Kei-nem lang; es

E: V7 ————— | —————

(^10)

^5 ^6 ^7 ^8

heisst ja hier das Lo-sungs-wort

heisst ja hier das Lo-sungs-wort

heisst ja hier das Lo-sungs-wort

(E:) V7— | add6 V7 I

The continuation is then repeated, but now the ascent is the main event, and ^8 is celebrated, *fortissimo*, for several more bars:

^7 ^8

ment,our A-müs'-ment! A - - müs'-ment! A - - müs'-ment!

ment,our A-müs'-ment! A - - müs'-ment! A - - müs'-ment!

ment,our A-müs'-ment! A - - müs'-ment! A - - müs'-ment!

Tuesday, May 15, 2018

Strauss, *Die Fledermaus* n9, the "Eins, Zwei, Drei" galop

The setting of Act II is the ball to which Eisenstein and Falke have stolen away. Thanks to Falke's plan for revenge on Eisenstein, however, pretty much everyone shows up, although in disguise; the only person (besides Eisenstein and Falke) who isn't in disguise is the host, Prince Orlofsky.

The action during n9 is between Rosalinde (disguised as a Hungarian countess) and Eisenstein, who is trying to seduce her using his special chiming pocket watch (which, we learned in Act I, he claims never fails). A brief galop, "Eins, Zwei, Drei," appears three times in the course of the scene. Its melody is about as obvious a rising line as one could want, but it is given a proper harmonization only in its first iterations, not the repetitions.

In the first instance, the repetition of the theme is cut off partway through by a dissonance as Eisenstein reacts to Rosalinde's miscounting:

Allegro.

Eins.

Fünf, Sechs, Sieben, Neun,

Zwei, Drei, Vier, Nein, das kann nicht

In the second instance, Eisenstein deliberately miscounts wildly and the final tonic is replaced by another dissonance.

animato

Ein, Zwei, Drei, Vier, Fünf, Sechs, Sieb'n, Acht, Neun, Zehn, Elf, Zwölf, Dreizehn, Vierzehn,

Ein, Zwei, Drei, Vier, Fünf, Sechs, Sieb'n, Acht, hopp, hopp, hopp, hopp, das geht in Ga-

pp animato

Fünf-zehn, Sechszehn, Siebzehn, Achtzehn, Neunzehn, Zwan-zig, Dreissig, Vier-zig,

lop! Sechs, Sieb'n, Acht, Neun, Zehn, Elf, Zwölf,

Fünfzig, Sechszig, Achtzig, Hundert! So weit können

hopp, hopp, hopp, hopp, im Ga - lop; sechshundert und Neun!

sp

wir noch nicht sein! Nein,

O, ich bin wei-ter schon!

The third instance is at the end of the number, which the two singers bring to a dramatic close, but where the tune only appears once the cadence is finished, over a tonic pedal (circled). Adding insult to cadential injury, the codetta surges past $\wedge 8$ to $\wedge 10$ (F#6; see the box) and we hear several V-I's in a row.

The musical score is for a scene from Strauss's *Die Fledermaus*, page 35. It is written in D major and 2/4 time. The score includes vocal lines for two singers and a piano accompaniment. The first system shows the vocalists singing "Ach! Ach, an - ne - xirt! Ach, ich bin bla - mirt! Weh". The piano accompaniment includes harmonic analysis labels: D: IV, vii°/V, and V. The tempo is marked "Allegro molto." The second system shows the vocalists singing "ja! mir!". The piano accompaniment continues with "Allegro molto." The third system shows the piano accompaniment with a circled tonic pedal in the bass line and a box highlighting a chromatic shift in the right hand.

Monday, May 21, 2018

Strauss, *Die Fledermaus* n10, Csárdás

Apart from Adele's "Laughing Song" ("Mein Herr Marquis," n8b), the best known solo aria in the operetta is Rosalinde's *Csárdás*, n10. The two sections of the standard slow-fast design both make use of rising gestures.

In the opening section, unfoldings over a simple cycle of fifths progressions—ii-V-I, mostly in inversions—bring \wedge_9 (E5) down to \wedge_8 (D5) in the first four bars. A rising line fills the second fourth, A4-D5 (bars 3-4). The figure is repeated and stretched into the final cadence (bars 5-8). Considered abstractly, then, a background for this section would be a stationary \wedge_8 .

O Hei - mat, so wun - der - bar, wie

strahlt dort die Son - ne so klar, wie grün dei - ne Wäl - der, wie

la - chend die Fel - der, o Land, wo so glück - lich ich war!

In the second, fast section, \wedge_5 is the focal tone, aided by its upper neighbor (B4 circled in bars 2 and 6) and a descending figure running across V7 closes (also circled). A line of the rising fourth is now the bright flourish at the very beginning.

Frischka.

Feu - - er, Lebenslust, schwellt äch - te Un-garbrust, he! - - zu!

Tan-ze schnell! Csardas tönt so hell! - -

The *Più Allegro*—another of those codas that confound the difference between formal-structural and coda-accessory closes—takes the same figures, but shifts the focal note up an octave to A5 and carries that into the voice's ending, where ^5 substitutes for ^7 in order to give even more dramatic emphasis to the final D6!

[illegible]

The musical score for Strauss's *Die Fledermaus*, page 38, is presented in two systems. The first system features a vocal line with lyrics "la la la" and a piano accompaniment. The piano part includes a key signature change to G major and a time signature change to 2/4. The second system continues the vocal line with lyrics "la la la!" and the piano accompaniment. The tempo changes from *Lento.* to *Allegro.* The score is marked with various dynamics and articulations, including *ff* (fortissimo) and *f* (forte). The piano accompaniment includes a key signature change to G major and a time signature change to 2/4. The score is marked with various dynamics and articulations, including *ff* (fortissimo) and *f* (forte).

Friday, May 11, 2018
 Strauss, *Die Fledermaus* n11, Act II finale

The Prince opens the Act II Finale with a toast to champagne. The music is mapped out as three eight-bar strains (A, B, C below; C is repeated as C') with a twelve-bar insert. Strain B, in the dominant, functions as Caplin's contrasting middle, a "B-section" in traditional form terms, to which the insert adds a retransition. Strains A and C are distinct, but both use ascending lines in their cadences.

Allegro con brio.

Orlofsky. **A** 5

Im Feu-er-strom der Re-ben, tra-

7 la la la la la la, sprüht ein himm-lisch Le-ben, tra - la la la la

12 **B**

o-la. Die Kö-ni-ge, die Kai-ser, sie lie-ben Lor-beer - rei - ser, doch

17 **(INSERT) ROS. ADELE, ORL.**

lie-ben sie da - ne - ben den sü-ssen Saft der Re-ben. Stosst an, stosst

22 an und hul-digt im Ver - ei - - ne dem Kö-nig al-ler Wei - ne, dem

27 **C**

Kö-nig al-ler Wei - ne! Stosst an, stosst an, stosst an! Die

33 Ma-jestät wird anerkannt, anerkannt rings im Land; jubelnd wird Champagner der Erste sie ge-

40 **C'**

nannt! Die Ma-je-stät wird anerkannt, anerkannt rings im Land; jubelnd wird Champagner.

47 **1ma u. 2da**

ja — genannt. Es lebe Champagner, der Er-ste!

3da

ja — ge-nannt!

3da

The two phrases of A are essentially the same, and they would form a simple wedge figure except that $\wedge 2$ in the descent has to be imagined. The $\wedge 3$ (as F#5) is clear enough as a focal tone, but all the attention after the first bar goes to $\wedge 5$ and then its tra-la-la-ing ascent in the cadence. The voice is accompanied by lower orchestral voices in this segment, and one can find the requisite $\wedge 2$, though as E4 not E5 and in the third horn and viola, which placement doesn't inspire confidence about the musically revelatory.

Allegro con brio.

Orlofsky. **A**

The image displays three systems of musical notation from Strauss's *Die Fledermaus*, page 41. The top system features a melodic line with several accents marked as $\wedge 3$, $\wedge 3$, $\wedge 4$, $\wedge 5$, $\wedge 6$, $\wedge 7$, and $\wedge 8$. A bracketed section above the staff indicates a specific melodic phrase. The bottom system continues the melody. The third system on the right shows a vocal line with the lyrics "ja ge-nant!" and a flute part labeled "Flute 1".

Sunday, May 13, 2018

Postscript to Strauss, *Die Fledermaus* nII, Act II finale

The five parts of the Act II finale are (1) Orlofsky's toast to champagne—which we discussed in the previous post; (2) a comic exchange between Frank and Eisenstein; (3) Falke's waltz-song "Brüderlein und Schwesterlein," which leads into the "Du und Du" waltz; (4) ballet (handled in various ways in different productions); and (5) Prince Orlofsky's call to dance "Stellt Euch zum Tanz" and the dance itself "Ha, welch ein Fest, welche Nacht voll Freud!"

In the last of these, Strauss shows one of the strong tendencies in his later waltzes: toward 32-bar units, either by "stretching out" double periods or sentences (making them 16 + 16 rather

than 8 + 8), or—as here—by so closely linking two 16-bar strains that they make a single musical unit:

There are no ascending cadence gestures in this extended and exhilarating waltz, but it doesn't have the last word in the Act II finale, as the proceedings come to a halt on a resounding cadential dominant—see the beginning of the example below—and everyone offers up a last salute to champagne by repeating the music for the Prince's toast. In the process the choral sopranos mark out the essential elements of the voice leading for the tune that Rosalinde—along with Orlofsky, Adele, and her sister—sings in a register that makes its yodeling topic even more obvious than it was earlier.

Allegro.

heut! Dann blei - bet je - de Stund' der Lust ge -

heut! Dann blei - bet je - de Stund' der Lust ge -

heut! Dann blei - bet je - de Stund' der Lust ge -

heut! Dann blei - bet je - de Stund' der Lust ge -

Allegro.

la - la - la - la - la - la!

weiht, dann blei - bet je - de Stund' der Lust ge - weiht!

weiht, dann blei - bet je - de Stund' der Lust ge - weiht!

weiht, dann blei - bet je - de Stund' der Lust ge - weiht!

weiht, dann blei - bet je - de Stund' der Lust ge - weiht!

The orchestra, then, goes loudly to it one more time, stretching $\wedge 6$ over IV and $\wedge 7$ over V to two bars each and then beating on $\wedge 8$ for no less than nine bars.

The image displays three systems of musical notation for piano accompaniment from Richard Strauss's opera Die Fledermaus, page 44. Each system consists of a grand staff with a treble and bass clef. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ende des zweiten Aktes.

Sunday, May 20, 2018
Waltz "Du und Du," op. 367

Die Fledermaus draws on a variety of musical resources, including—as we have seen—popular dances of its era: the polka, galop, and waltz.

Strauss published a set of waltzes derived from the operetta; it is named "Du und Du," after the choral section of Falke's "Brüderlein und Schwesterlein" in Act II.⁶

The set consists of an introduction, three waltzes (not the standard five), and a lengthy coda. The introduction immediately quotes "Brüderlein und Schwesterlein":



but before too long
inches its way toward
"Ha, welch ein Fest," the
climactic dance of the
Act II Finale:



⁶ As a point of interest, Strauss published several other pieces with material derived from *Die Fledermaus*: a *Fledermaus*-Polka, Op. 362; a *Fledermaus*-Quadrille, Op. 363; a polka "An der Moldau," Op. 366; and a polka-mazurka "Glücklich ist, wer vergisst!", Op. 368. For incipits and notations on sources, see the [Appendix](#).

The first waltz, then, offers up the two strains of that waltz:

"Ha, welch ein Fest" (n11,b)



b "Stellt Euch" (n11,b)



Waltz n2 gives us Rosalinde's rebuke to the jail warden Frank in Act I and Adele's rebuke to Eisenstein from Act II.

"Mit mir so spät" (n5)



"Mein Herr Marquis" (n8)



Finally, n3 brings us two strains from "Du und Du":

In typical fashion, the coda then recapitulates several strains from the waltzes, separated by dramatic transitions.

a "Du und Du" (n11)



Act III:

Thursday, May 17, 2018

Strauss, *Die Fledermaus* n12, Entre'act & n13, Melodrama

The scene for Act III is the jail. The Entre'act—which functions as the introduction to Act III—helps switch locations for the audience in that it is a reprise of all of the Vogelhaus march, both the 2/4 and 6/8 sections. In the course of that, the powerful (*con forza*) cadence is repeated:



In n13, Frank has returned to the jail and settles down, all the while recalling pleasant memories of the evening's party, and he reprises several musical fragments, including the Prince's toast, with its ascending cadence gesture. At the end of the melodrama (that is, a scene of action—or in this case rather less and less action), he falls asleep.

Saturday, May 19, 2018

Strauss, *Die Fledermaus* n14, "Spiel' ich . . ."

In one of the subplots (if we can dignify them with that term), Rosalinde's maid Adele aspires to be a professional singer and actress. During the evening party, she comes to believe that Frank (the warden disguised as a marquis) can help her. The following morning (we are now in Act III), she and her sister show up at the jail. In n14, the couplets "Spiel' ich die Unschuld vom Lande," Adele presses her point. Musically, she shows off a variety of styles within a compact form.

- A1 8 bars — for the naïf from the countryside, a 6/8 tune like a contredanse gigue, one of the types that had become identified as French folk song by the later 19th century.
- A2 8 bars with 4-bar extension (on V)
- B1 8 bars closes on tonic — the second from section
- B2 12 bars coda, repeats 4 bar phrase of A1
- C 8 bars *meno mosso* in 3/4 — leads to a bit of a waltz at the end. Adele makes the point of her varied skills.
- 2 bars transition
- D1 8 bars *Tempo di marcia* — "Spiel' ich eine Königin" (for the queen, a regal march)
- 1 bar intro
- D2 8 bars
- D2 repeat with Ida and Frank
- C reprise
- repeat 2 bars transition
- E1 10 bars 2/4 *Allegretto grazioso*. "Spiel ich 'ne Dame von Paris" (for the lady of Paris, a 2/4 *grazioso*—these have their source in the 18th century contredanse-gavotte and remain a staple as late as film music underscore in the 1940s)
- E2 8 bars
- F 12 bars
- E2' 9 bars; with cadence to tonic

The music of interest to us here is in sections D and E/F. The 8-bar consequent of D finishes with a descending but open cadence. The focal tone is \wedge_5 (as D5); in the cadence this moves to \wedge_4 (C5) and one then imagines \wedge_3 (B4). (So, an unfolded third C5-A4 to the third G4-[B4]).

D2

Al - les macht voll Ehr - furcht mir Spa - dier; lauscht den Tö - nen mei - nes Sangs.

lächelnd ich das Reich und Voll - regier, Kö - ni - gin par ex - cel - lence!

In the repeat of the consequent—with added sound effects from Ida (Adele's sister) and Frank —Adele takes the focal tone \wedge_5 up to \wedge_7 and \wedge_8 (F#5-G5) in the cadence:

D2 (repeat)

[illegible]

In the analogous place in the E theme (specifically, the repeat of it that closes the aria), the focal tone is again $\wedge 5$ (D5), the singer takes it up through D#5 to E5 over the cadential ii6, then substitutes $\wedge 5$ for $\wedge 7$, while the orchestra provides the $\wedge 7$:

E2'

Ver-zei-hung, flüß ich, er ver-zeiht; ach,

zum Schluss-Tab-lean, da wei-nen d'Leut; ach, ja!

ad lib.

colla parte

Strauss, *Die Fledermaus* n16, Act III finale

In Act III, as we saw in the previous post, everyone converges on the jail, for different reasons but mainly to participate in Falke's revelation of his trick on Eisenstein. Since that trick was to induce Eisenstein to flirt with his disguised wife, the main element of the plot now is their reconciliation. Consistent with the farcical nature of the plot, when Eisenstein blames the champagne, Rosalinde promptly forgives him and all ends well.

The finale is brief, compared with those for the first two acts. A polka sets up an explanation of the ruse. Its introduction generates a simple ascent from $\wedge 5$ to $\wedge 8$. The theme that follows consists of unfolded intervals; the main voice is the lower one, $\wedge 1-\wedge 7-\wedge 1$, with a covering $\wedge 5-\wedge 4-\wedge 3$.

Allegretto.

When Eisenstein says "Du siehst, nur der Champagner war an allem Schuld!," everyone joins in a reprise of the Prince's toast that opened the Act II finale—and now closes the operetta.

Die Ma-jes-tät wird anerkannt, anerkannt rings im Land; jubelnd wird Champagner der Erste sie ge-

nannt! Die Ma-je-stät wird anerkannt, anerkannt rings im Land; jubelnd wird Champagner.

ja — ge-nannt!

2da

ff

Concluding comment

Monday, May 21, 2018

Concluding comment on *Die Fledermaus*

The number of ascending cadential gestures in *Die Fledermaus* is substantial. Certainly there are many more than one would expect in the waltz sets of Johann Strauss, jr., where he tends to be conservative in the cadences (apart, of course, from his persistent exploitation of the characteristic figures of the waltz repertoire). On the other hand, significant ascending motives and cadences are very typical of the opera bouffe and operetta repertoires. Clearly Strauss and Genée knew and responded to those genre-based opportunities.

In the introduction to this series, I wrote that—in addition to continuing documentation of rising cadential figures—I wanted "to put more emphasis on the expressive and dramatic functions of ascending cadence gestures in texted works. My method is quite simple: for each song or number I will ask the question, Why does an ascending melodic figure dominate the cadence(s) and not the clichéd falling version inherited from 18th century practice?"

As will be obvious by now, I didn't follow through on that plan. After n2—the trio for Rosalinde, Eisenstein, and Blind—I largely gave up. I did manage these observations at that time: [\[link to the post\]](#)

In this case, (1) the focus on the upper edge of the register in the main phrase (bars 1-5 above); (2) the repetitions of the pick-up chromatic ascending figure (bars 9-12), which invite continuation in the same direction (bars 12-13); (3) the more and more peremptory "hinaus" (get out!) (bars 12-13); (4) the exaggerated melodramatic humor in the subverted tonic at the end, as Rosalinde hits and holds her high note.

The Vivace [ending] is a typical operatic ensemble close, whose simple harmonic progressions and repetitious figures are similar to "one more time" passages in Classical-period instrumental codas. After waltzes and polkas, these ensemble endings are the most frequent source of rising cadence gestures in 19th century music.

Perhaps *Die Fledermaus* wasn't the best subject for an inquiry like this, where the goal is to make fine distinctions (why rising in this aria, falling in that?). Almost all of its songs and ensemble pieces are dance-based, with particular emphasis on the waltz and polka. By 1850 at the latest, the endings of arias, but even more so ensemble pieces and finales, generally favored rousing high-register gestures. Thus, the answer to my question is simple, perhaps simpler even than I would like: genre expectations *assumed* the possibility of significant ascending motives and cadences.

In the end, what is remarkable about *Die Fledermaus* is the sheer number of ascending cadence gestures.

Appendix: Incipits for themes in derivative pieces (Opp. 362, 363, 366, & 368)

Fledermaus-Polka, Op. 362:

n3 "Komm mit mir zum Souper" Joh. Strauss, Op. 362.
n6 chorus **Polka.**



n3, cont.



n6 Entre'act
Trio.



n11 "Die Mäjestät"



Fledermaus-Quadrille, Op. 363:

1. n7 Orlofsky "Ich lade gern"
Pantalon



n15 "Mein Herr Notar"



n14 "Dame von Paris"



n7 Orlofsky, cont.

2. Cte



n5 "Herr, was dächten Sie von mir"



n5, end
3.
 Poule.

Polka "An der Moldau," Op. 366

Polka. n11 Finale "Böhmisch"

cont.

Crio. n16 "Fledermaus"

n15 Alfred "Ein seltsam Abenteuer"

Polka-mazurka "Glücklich ist, wer vergisst!", Op. 368

368. polka-mazurka

n5 Trinklied

Glücklich ist, wer vergisst, was nicht mehr zu än. dern ist!

n4 "So muss allein ich bleiben"

n11 Finale "Russian"

Bibliography

Loewenberg, Alfred, and Andrew Lamb. [2010] "Genée, Richard." *Grove Music Online*.

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Joseph Lanner.

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. On Ascending Cadence Gestures in Adolphe Adam's *Le Châlet* (1834).

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. Scale Degree $\wedge 6$ in the 19th Century: Ländler and Waltzes from Schubert to Herbert

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical $\wedge 6$; (2) pastoral $\wedge 6$; and (3) non-classical $\wedge 6$. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. Rising Gestures, Text Expression, and the Background as Theme.

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. Rising Lines in the Tonal Frameworks of Traditional Tonal Music

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\wedge 1$. I demonstrated that at least one rising figure, $\wedge 5-\wedge 6-\wedge 7-\wedge 8$, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. Analyses of Schubert, Waltz, D.779n13

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. Table of Compositions with Rising Lines

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 1987a. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.